

## Let's Get On With It!

Eight times the brightness of our earlier models is the way Sharp describes its latest LCD video projector, the XV-S95U. This latest model incorporates Sharp's new ultra high brightness technology, which they call Super High Aperture. A 350 watt metal halide lamp is used providing 4,000 Lux brightness on screens up to 15 ft. wide. Resolution is 500 lines and normal viewing is not hampered by ordinary room lighting conditions. A darkened room is not necessary. The unit can be used anywhere in the home any time of day.

Be sure to watch in the next issue of Movie Makers for the article IT WON'T GO AWAY. This will be a discussion on a topic as old as the hills in movie making.

It is on the jealousy among movie makers relative to competing with winning flicks they are sure were made by professionals. They are sure they are up against a "Stacked Deck." They think if those people running the Competition would only let us rank amateurs compete against one another! You will find this article provocative.

## Glad You Asked

THE THREE COLUMNS BELOW LIST CAMERA REPAIR SHOPS, SOURCES OF PARTS AND EQUIPMENT. THE COLUMN AT THE RIGHT LISTS FILM DEALERS, 8 & 16.

Swiss Camera & Optic Corp. 38 32nd St., #1206 New York, NY 10001	Mid-state Camera Repair 407 Dearborn Chicago, IL 60605	H. P. Horton 3828 West Spurgeon Ft. Worth, TX 76133
Eso-S Pictures 4983 Westwood Terrace Kansas City, MO 64112	International Camera 517 So. Jefferson St. 7th Floor Chicago, IL 60607	Phil Johnson Box 2508 Texas City, TX 77592
Projector Workshop 36 W. 46th St. New York, NY 10036	Chambless Cine Equipment Rt. 1, Box 1595 Ellijay, GA 30540	Earl Burr 3460 Kirk Road San Jose, CA 95124
Aperture 1349 Kempsville Rd. #202 Virginia Beach, VA 23464	Bolex Cameras 410 Fieldstone Drive Boseman, MT 59715	Reel to Reel Film Box 449 Franklin Sq., NY 11010

FOR  
FILM

Chambless Cine, Georgia  
(706) 636 5210

Adorama, New York  
(212) 741-0052  
(800) 223-2500

Unique Photo, New Jersey  
(800) 631 0300  
Film Lab, Pennsylvania  
(215) 435-8133

Jeff Newman, Mass.  
(617) 662-6364 x2314

Professional Photo, N.Y.  
(212) 924 1200

Kodak Cash & Carry,  
New York  
(212) 930-7500

Hollywood  
(213) 464 6131

AMPS

# Movie Makers

Dedicated to the Interests of the Serious Motion Picture Maker

VOL. 6

MARCH-APRIL, 1996

NO. 2

## Regular 8 Not Dead Yet

Film makers who were active in shooting regular 8mm film but put their cameras on the shelf when film became difficult to find will be happy to hear at least three makes of regular 8 are now available.

Cinechrome, a good color emulsion is available in two film speeds, daylight ASA 25 and Tungsten ASA 125. Made here in the United States Cinechrome is described as a fine grain reversal film balanced for daylight while the 125 is a much faster film intended for use with floodlights, or outdoors on dull days with a daylight filter. Both are available on 25' camera spools. The film is processed using the UNF1 formula. We were told from another source that this film is actually Kodachrome, but this could not be confirmed.

The second is a black and white film. Kahl, made in Germany and is offered in ASA speeds of 25 and 160. It is available on standard 25' camera spools and also in 100' lengths on 16mm 100' spools.

REGULAR 8

Continued on page 8

## Ride The Whirlwind

DIGITAL TECHNOLOGY has finally arrived with the speed of a whirlwind. Prompted eight years ago by the FCC, development has been slow and laced with problems, but it has rushed to the front full force the last half of 1995.

A perusal of the many video and TV trade papers, the periodicals video and TV professionals read, leaves no doubt the world is rapidly accepting digital equipment wherever it can be used to advantage.

First rush to buy has been by TV stations and networks. All major manufacturers, it is reported, have switched to digital standards, very little, if any, more analog.

New video cameras are scarce at the moment, attributed to manufacturers changing to digital mechanisms.

Already the classified ads in the trade magazines are offering analog equipment for sale at often bargain prices.

Equally strong in the trade WHIRLWIND (Continued on page 3)

# Movie Makers

Dedicated to the interests of the Serious Motion Picture Maker

VOL. 6 March-April, 1996 NO. 2

**MOVIE MAKERS** is published bi-monthly on the 25th day of even-numbered months by the **AMERICAN MOTION PICTURE SOCIETY** and features news and articles of interest to the serious motion picture maker, video or film.

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George W. Cushman, Editor

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## SOCIETY REPRESENTATIVES

CANADA, Margaret Chamberlain, 2701 Arbutus Rd., Victoria, BC V8N 1W8

NEW ZEALAND, George Shannon, 107 Ballance Street, Gisbourne

## Editorial Comment

Some idea of the size of the Video and TV industry today can be realized by the fact that in this country alone there are more than 1200 manufacturers and dealers of such equipment. There are 57 separate manufacturers of antennas. And when one remembers there are surely as many, if not more, such firms in the rest of the world, one realizes how large the industry is.

## Kathryn Dillon

(Editor's note: This is the 29th in a series of articles on the subject of judging films and videos in Festivals and Competitions.)

**J**UDGES HAVE A TENDENCY to consider anything and everything they see projected on the screen before them.

An experienced judge should be able to recognize anything shown that is not a motion picture.

Probably here it should be pointed out that many films are seen in a competition, but festival committees today agree that many of those submitted are not motion pictures.

Festival committees wince when judges pick something that scarcely moves at all.

Specifically, this covers that which can best be described simply - and accurately - as a "slide show on film." There are far too many of them sent to festivals today. A favorite is to take a book and copy pictures from it, and then let the narrator tell the story. Nothing moves.

For some reason copying slides has found favor with many workers. One fellow in Midland, Texas, said he photographed his slides on movie film because it was easier to project a movie than to set up for a slide show.

Another close practice is to make what has been called "snapshots in motion." The maker shoots shots, not realizing that shots alone do not make a motion picture. He has heard there should be something moving in all shots so he obliges by including some bit of ac-

tion in each scene. The action has nothing to do with the subject of the scene, and such action is not related to that which follows in the succeeding shot.

A third description often heard is "galloping postcards" which refers to shots which may have action but the action is meaningless, it is in no way involved in telling a story or even contributing to a sequence.

A beginner can be excused for turning out motionless work, but no experienced film or video maker would settle for this non-movie production.

Judges who select this type of work for the top prizes show very clearly they do not understand the fundamentals of the cinematic art.

But what is worse is that the beginners who attend screenings of prize winning films and see these slide shows win awards, think that must be the way to go.

When a film is made by copying pictures from a book, how does the judge consider the result? A good judge will study the lighting of a scene, the composition, the detail, and other components. But how can a judge credit the maker with any of this when the maker has had nothing to do with it? The original photographer must get the credit, not the fellow who copies it onto movie film.

First, such work should never be submitted to a motion picture competition. Second, if the festival

**"An editor is a creative artist who takes unconnected, diverse ideas and through the use of context, contrast and rhythm brings meaning out of confusion."**

committee pre-screens the entries such work should be set aside and not projected for the judges thus wasting their time. Third, if it is, any good judge should disregard it for it has no place in a motion picture competition.

Experienced movie makers don't waste time putting slide shows on film.

## WHIRLWIND (Continued from page 1)

papers are discussions of big screens and the current status of HDTV.

Maximum hype is currently on big screens and the home theater. Big screens continue to be in strong demand and are getting larger. Prices are increasingly competitive as many manufacturers vie for customers.

Outstanding feature is the thin "wall monitor" screen. Known as plasma displays, both Sony and Fujitsu provide them. Fujitsu's is less than 1½ inches thick.

An innovation on the rise is the "video wall" which consists of an extra large screen permanently built into a wall of a home. Sizes of these goliaths are measured in feet, not inches.

Mitsubishi is offering a "stripped down" VCR that only plays a tape, intended for use with big screens where no other VCR operation is required.

HDTV remains in the news and is always mentioned with digital TV broadcasting. It has not been popular in Japan, lacks enthusiasm by the public here. It remains a wait and see situation. Speculation continues.

## FESTIVALS &amp; COMPETITIONS

YEAR	CLOS DATE	FESTIVAL NAME AND ADDRESS	OPEN TO	SUB- JECT	FOR- MATS	TIME LIMIT	ENTRY FEE	AWARDS	SHOW DATES
1st	1/1	FLIGHT FILM FESTIVAL, Museum of Flight, East Marginal Way So., Seattle, WA 98108-4097	ANY ONE	F	JKMN	None	\$25 \$10Y	V	4/26 -28
20th	1/1	ATLANTA FILM/VIDEO FESTIVAL, 75 Bennett St. NW Suite N-1, Atlanta, GA 30309	ABCD	G	JKL MO	N/A	N/A	TVW	June
6th	1/1	INTERNATIONAL FESTIVAL OF VISUAL ARTS H-9028 Győr, Soproni, ut 45, Hungary	Any one	F	HJK PAL	N/A	None	Y	4/29 5-4
41st	1-2	KURZFILMTAGE FILM FESTIVAL, Grillostr 34, D-46042 Oberhausen, Germany	Any one	G	JKMN	30m	N/A	TV	4/24
30th	1/15	BACA ANNUAL FILM/VIDEO FESTIVAL, Brooklyn Arts Council, 195 Cadman Plaza W, Brooklyn, NY 11201	ABD	G	Y	60m	\$40	V	N/A
25th	1/15	TAMPERE FILM FESTIVAL Box 305, 33101 Tampere, Finland	AB CD	G	JKM	30m	None	TUV	3/6 -10
8th	1/19	UNITED STATES SUPER-8 FILM/VIDEO FESTIVAL, Ruth Adams Bldg. Suite 10B, Rutgers University, Douglass Campus, New Brunswick, NJ 08903	ABC DE	G	All	None	\$30	TW	2/9 -10
63rd	1/24	IAC FILM FESTIVAL Box 3156, Newton Longville, Milton Keynes, MK17 0NJ, United Kingdom	ABCD	G	HJKM NOP	None		TUV	4/19 -21
6th	1/31	VISUAL ARTS ANNUAL FILM/VIDEO FESTIVAL, SJSU, ASPB Student Union 350, San Jose, CA 95192-0132	ABCD	G	HJ KM	None	\$10	VW	April
29th	2/1	HUMBOLT INT'L FILM FESTIVAL, Theater Arts Dept. Humboldt State University, Arcata, CA 95521	ANY ONE	G	HJ	45m	\$30	TU	4/2- 6
20th	2/1	FESTIVAL INT. DU FILM COURT DE MONS, 136, rue des Arbalestriers, 7000 Mons, Belgium	BCD	G	JK	30m	None	TUV	3/96
12th	2/1	NATIONAL MEDIA OWL AWARDS, 1440 N. Dayton, Chicago, IL 60622	ABDE	F	KMN	None	None	TU	5/15
14th	2/1	VIDEO SHORTS, P.O.Box 20369, Seattle, Washington 98102	ABC	G	MP	6m	\$20	T	N/A
33rd	2/15	ANN ARBOR FILM FESTIVAL, P. O. Box 8232 Ann Arbor, Michigan 48107	ANY ONE	G	J	N/A	\$32 Y	TK	3/12 -16
6th	2/15	CAROLINA FILM/VIDEO FESTIVAL, 100 Carmichael Bldg., UNC Greensboro, Greensboro, NC 27412-5001	BCD	G	JK MN	None	\$20 Y	TW	4/3 -6
50th	2/21	MOOMBA INT'L NON-COMMERCIAL FILM & VIDEO FEST. 3D. Harris, Box 286, Preston, Vic. Australia 3072	AB	G	HKM NOP	30m	\$5	U	FEB MAR
3rd	2/24	VIDEOEIRAS - CAMARA MUNICIPAL DE OEIRAS, GABINETE DE RELACOES PUBLICAS, Largo de Marques de Pombal- 2780 Oeiras, Portugal	ABE	F	MNK	20m	\$18 -35	TW	4/25 -27
22nd	2/29	HIROSHIMA INT'L NON-COMMERCIAL FILM/VIDEO FEST. %Chugokm-Hosq., 21-3 Motomachi, Naka-Ku Hiroshima-Shi, JAPAN	ABCD	G	HJK LMN OP	20m	None	TUV	July
30th	3/1	MOVIES ON A SHOESTRING, Box 17746 Rochester, NY 14617	ABD	G	HJK MN	40m	\$20	UV	5/2 -4
26th	3/4	USA FILM FESTIVAL, 2917 Swiss Avenue, Dallas, Texas 75204	ANY ONE	G	JMK	60m	N/A	TV	APR 1966
17th	3/7	CORK YOUTH INTERN. FILM/VIDEO FESTIVAL 94 Arderrin Way, The Glen, Cork, Ireland	ABCD	G	All	30m	X\$5 Y	UV	5/25 -29
23rd	3/20	ALGARVE INTERNATIONAL FILM FESTIVAL, P. O. Box 8091, 1801 Lisboa Codex, Portugal	BCDE	G	JKN	30m	\$10	TU	5/20 -26

Continued on page 9

## CLOSED SHUTTERS

*In Loving Memory of***George Wicker Cushman***Born***October 13, 1909  
Des Moines, Iowa***Passed Away***February 4, 1996  
Long Beach, California***Funeral Service***Dilday Mottell Mortuary Chapel  
Long Beach, California  
Wednesday, February 7, 1996 10:00 a.m.***Interment***Masonic Cemetery  
Des Moines, Iowa**

If the late George Cushman knew I was writing any of this story on his passing, he would come back from that wonderful world in which he lives and skin me alive. Turn to page 9 for more on George Cushman's life.

SHOOTING FROM  
PLANES RESTRICTED

Travelers to Australia wanting to shoot video through the window from their seats in an airplane may be asked to refrain from doing so by the captain. This also goes for the use of lap computers and other electromagnetic equipment. Such use has caused problems with the ship's controls in the past. No serious incidents reported thus far, but aviation officials prefer to take no chances.

## Do You Know?

1. One of a zoom lens's most overlooked advantages is its use in composing the subject in the frame.
2. When fully extended a zoom lens is sharpest only on the subject.
3. Internal flare softens the image, Sunshades help prevent it.
4. A good lens is matte black inside with multicoated lenses, necessary to reduce glare.
5. Adding front lenses for any purpose may not work with any given lens unless matched for it by the manufacturer.
6. Most single lenses cause side effects and distortions, thus additional elements are used to eliminate these unwanted conditions.
7. A good lens corrects for bouncing light between elements.
8. Each color focuses at a different plane within the lens. Additional elements are used to correct this discrepancy.
9. At times, focusing the lens at hyperfocal distance is preferable to focusing on the subject.
10. Some lenses are not the sharpest at their smallest aperture opening.
11. The lens makes the picture. The emulsion or magnetic coating merely preserve it.
12. Even with the best lenses, an improper shutter speed at times can impair the image.



## Old Tricks For New Pix

**M**OVIE MAKERS BROUGHT up on film had more leeway in making many tricks and effects because double exposure was possible. The great majority of video cameras do not permit double exposure.

Wipes usually require two passes through the camera or are made in post production, but here are two ideas for wipes that require only one pass and can be done with any video camera.

In the column at the left is a novel device that works great and gives a good wipe. It is made from four pieces of cardboard as illustrated, and two titles on thin paper.

Dimensions are not shown because size is not important as long as the field area, A, is large enough to cover the area seen by the lens. (Hint: the larger the pieces used, the better the finished result.)

The cardboard need not be heavy. The only critical part is the size of the slit in Section D. It should be as narrow as possible barely allowing two thicknesses of the title paper to pass through at a time. 20 pound, or even 16 pound, paper is ideal for the titles.

Cut the pieces as shown and assemble them along with the titles. There should be no play in the assembly. It should be taut.

The finished assembly is then mounted in front of the camera lens so that title #1 is photographed. With the camera running section C

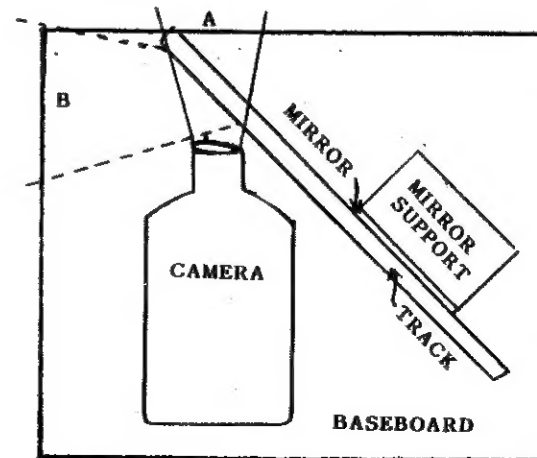
is pulled slowly to the right and title #2 wipes on. Or, it can be reversed so that the wipe goes from right to left. It can be used vertically by a slight rearrangement, or diagonally. Just make sure the field is covered by the lens.

The second wipe is shown below. On a large baseboard, such as, maybe, 12x16 ins. the camera is mounted as shown. A track or guide made of 1x1 lumber or a bit larger is positioned as shown at a 45° angle to the camera.

A front surface mirror is glued to a 4x4 block of wood and this block with the mirror is slowly pushed in front of the camera lens. Make sure the mirror is large enough to cover the field seen by the lens.

The normal field the camera sees is A, but the mirror, when pushed in front of the lens, wipes on area B.

The left edge of the mirror



must be free of chipping, cracks, dirt, or any other blemish. When the mirror is thus straight and clean and pushed evenly, the wipe will be excellent.

One caution, though, the scene covered by the mirror image, B, will be reversed. No signs nor well known objects can be included in the mirrored scene.

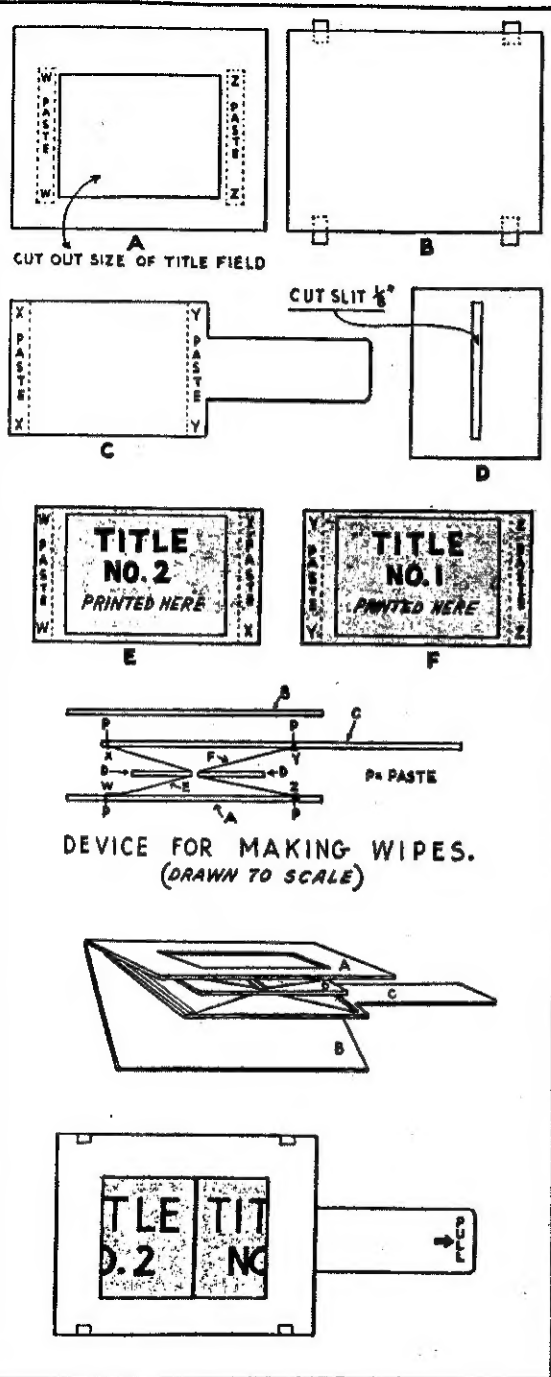
This positioning gives a right to left wipe. Mounting the camera on the right side of the baseboard and the guide track on the left will result in a left to right wipe.

Titles can be used with this wipe if the title seen by the mirror is printed backwards. Not difficult to do by photographing the title on still film, then when making the enlargement reversing the negative in the enlarger.

### BLACK AND WHITE FINDERS

When shooting for fun, videographers seem to prefer a viewfinder that shows the scene in color, indicating what will be on the tape. But when the worker advances to the point where he does serious work, he finds a viewfinder in black and white is superior.

In black and white the image is sharper, allowing more accurate focusing, and tonal values are quite readily apparent. Lighting slows up more accurately, and a balance of composition usually is more pronounced.



The above illustrations show shape and assembly of manual wipe device for making one pass wipes with any camera.

## Early News On The Competition

We are receiving many requests for Entry Forms for the American Motion Picture Society, American International Film & Video Festival for 1996. We are gratified there is such interest this early.

The new forms will probably be available in May 1996. At this writing, the Festival Director will be Mike Trippiedi of Champaign, Illinois, 61821, U.S.A.

By the next issue of *Movie Makers*, March-April, we will have definitive information relative to the correct address to which to send for your Entry Form (s).

## A DEFINITION OF CLASSIFICATIONS

The meaning of words long associated with the making of motion pictures is changing. More precise definitions are emerging throughout the world of the cinema.

**AMATEUR** has long meant someone making motion pictures for the fun of it, with no intention of ever making any money with it.

Today the amateur is separated into two groups. **AMATEUR** today means a beginner or someone who knows almost nothing about movie making and shows no inclination to learn, never edits his footage and does sloppy camera work. The media refers to this as "Home Video."

**NON-COMMERCIAL** is emerging as the accepted term

to describe the advanced amateur who does serious work, tries hard to make something good and worth watching, yet doing it all for fun. In Europe the term used is non-professional, similar but not quite identical.

**STUDENT** means an enrollee in a formal film or video class in a school.

**INDEPENDENT** has long referred to a movie maker independent of the control of a Hollywood Studio, who hopes to find a theatrical distributor for his work or sell it outright. The profit motive is everything with the independent worker.

**PROFESSIONAL** refers to anyone who makes all or most of his living by producing

### REGULAR 8 (Continued from page 1)

The film is described as having wide latitude and is consistent with good results outdoors.

This emulsion is also available in double Super-8.

A third high contrast black and white film is also offered. Called Cine-X, it is obtainable only on 100' 16mm camera spools. Though intended as a print film, its high contrast makes it ideal for titles when developed as a negative only.

These films are all available from former AMPS member John Schwind, 295 So. 8th Street, Dixon California 95620. He supplies complete directions for proper use of the films and includes hints and short cuts for obtaining maximum results. He also includes a list of processing stations and other sources for camera related equipment and supplies.

motion pictures. Professional here is used as a noun. Unfortunately it is often mistakenly used by the public as an adjective to mean excellent. This is erroneous because much good work is made by non-professionals. (Likewise, some awful stuff is turned out by those who consider themselves professionals.)

**COMMERCIAL**, which we use in our Festival Directory, refers to any work made by anyone, especially a non-commercial worker, under a grant or financed by any outside source, its intent meant to be sold, or admission has been paid to the maker to see it.

These terms are growing in use internationally.

Continued from page 4

14th	4/1	SLICE OF LIFE FILM/VIDEO SHOWCASE, 106 Boalsburg Rd., P.O.Box 909, Lemont, PA 16851	ABD	F	JM	30m	\$25	TV	July
2nd	4/15	THOUGHTS & DREAMS FESTIVAL, Attn: School Video	C	F-Y	M	5m	None	TVW	N/A
incomplete listing at press time									

N/A Not Announced or Not Available

A Non-commercial	D Independent	G Open	K Other	N S-VHS	Q Invitat.1	T Cash	W Other Awards
B College Student	E Commercial	H S-8	L 3/4"	O 8mm	R Regional*	U Trophies	X Approximate
C Hi Sch Gr Sch	F Restricted	J 16mm	M VHS	P Hi8	S Exceptions	V Certificates	Y It Varies

Editorial Comment by Howard Lewis



Seldom does a man write his own, epitaph, but in a way George Cushman did. He had this edition of *Movie Makers* 90% pasted up at the time of his unexpected death. We are sure he thought he would enter Long Beach Memorial Hospital Feb. 2, '96 to cure his kidney infection, and return home to get this bulletin out by the deadline.

Such was not the case, and all of us were shocked by his death at 12:49 PM, Feb. 4, 1996. His funeral was an upbeat testimony to his extraordinary life. His four boys were there Jim from Santa Barbara, Charles from Addison IL, Thomas from Gold Hill, OR, and Edward from Las Vegas. Each one stood and talked about his experiences with his Dad. There were other testimonies from relatives and friends.

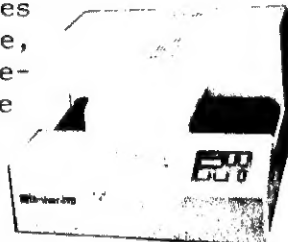
We learned of his dogged determination to get his driver's license back, after having cataracts removed by laser surgery. He passed the eye examination and received his new license good till the year 2000, four days prior to his going into the hospital. Through the years he submitted over 1800 articles for publication, with no rejections. He was an inventor, an artist, a writer, a photographer, a publisher, an organizer, a lecturer, a leader, a musician, and he loved good Dixieland bands. He also liked to read mystery novels.

George had many plans for the future, and was always looking ahead. He had many honors to his name, and was an Honorary Fellow of the Photographic Society of America. He seldom used his Honors in affairs such as Conventions and showings. At the conclusion of the Funeral service for George, Son Tom stood up and said, "Hit it!" and the Dixieland band music played over the PA system, When The Saints Go Marching In.

# WHAT'S NEW?

## GARNER ANNOUNCES LATEST DEGAUSSER

While the erase heads in camcorders, VCRs and similar equipment usually work satisfactorily, there are times when a complete, 100% erasure is required. In these situations a degausser is the best solution. Once large and bulky they are now much smaller in size and leave any format clean as new. The Model 4000 made by Garner erases metal partical tape in seconds, completely eliminating low end rumble and hard to erase voice tracks.



## PRESENT STATE OF THE 16:9 RATIO

The present state of the 16:9 aspect ratio can be seen in the announcement that at Zenith's newly expanded (\$150 million) tube manufacturing plant in Melrose Park, Illinois, they will continue to turn out large TV tubes in the 4:3 ratio. They will not start making 16:9 tubes until a market develops for them.

## ONE HOUSING. TWO VCRs

Two VCRs under one roof is being offered by GoVideo. Their model GV-4060 features two tape transports each with 4 video heads.

## NO COPY FROM DIGITAL RECORDING

The Phillips Company is said to have ready a Copy Generation Management System which prevents copying from a digital recording. It has not yet been formally announced.

## NEW ROYALTY FREE MUSIC DISC

The Music Bakery has just announced its latest CD featuring a wide variety of music worthy of any production. All is new, original, and royalty free. Address: 7522 Campbell Road, Dallas, TX 75248.

## 3-D FILMS AND VIDEOS ON TV

Residents in the New York City area who can get TV channel 27 can currently watch 3-D films and videos. Movies and sports events are shown daily. Classic 3-D shows are planned later. Special 3-D glasses are required.

## SEE VIDEO IN OTHER ROOMS

It is now possible to send video to any room in the house via phone lines. Wherever there is a phone jack, the Leapfrog Home Network, offered by Terk Technologies can be used. Now video need not be watched only one place in the home.

## TIFFEN TO MAKE DIGITAL FILTERS

The Tiffen Manf'g Co, makers of camera filters, has opened a

branch they call Tiffin Digital for the purpose of making digital filters. The new filters are applied digitally to the film or video in post production. First to be offered are color filters followed later by effect filters.

## VIDEOMAKER REPEATS VIDEO WORKSHOP.

Videomaker is sponsoring a video workshop in Chico, CA March 29-31. Price including lodging, meals and the workshop is \$449. For reservations dial (916) 891-8410

## NEW DISC CAMCORDER

Hitachi is perfecting a new type of digital camcorder that uses a disc mechanism instead of tape. Early announcements had it out by now, but the inaugural will be delayed until later this year.

## VIDEO OVER TELEPHONE LINES

AT&T Microsystems will soon be announcing special integrated circuits to permit the sending of video over standard telephone lines. Details of how it will work were not revealed.

## LOW PRICED PANASONIC CAM

Said to be a real bargain at \$760 is Panasonic's latest full size VHS camcorder with 2 speed 14x power zoom with macro, shutter up to 1/10,000 sec., high resolution, 1/3 inch CCD image, with 270,000 pixels, flying erase heads, audio-visual fades and easy edit.

## OUR BRAINS IN CONTROL?

Have you heard about the great electroencephalograph? It is a new invention capable of collecting brain waves, transferring them into electrical impulses and recording them on video. The patterns are freakish. 1500 people have these machines and are experimenting with them to see how one day they will be able to control electric gear. Remember, they laughed at the telephone, too!

## THAT'S A LOT OF FILM

The average Hollywood movie today makes about 2000 prints for use in the nation's theaters. That mounts up to 5000 miles of film! When the theatrical runs have ended, the films are cleaned, washed and recycled.

## 35 CAMERAS, ALL ARE S-VHS

To give an idea of what its like out there, TV station WAAY in Huntsville, Alabama, a middle sized town of 170,000, has a staff of 53 and an additional 35 cameramen on the street, all shooting in S-VHS. Eight edit bays handle the footage.

## NO MORE MMM TAPE.

MMM will discontinue manufacturing audio and video tape the end of this year. MMM said intense competition and low prices has prevented the company from making a satisfactory return on its investment.